

# SONGS OF THE CHURCH

*Fifteen Anthems for Mixed Chorus, Divisi*

*Opus 37*

*Comprising the "ALL NIGHT VIGIL"  
or the "COMBINED PRAYER SERVICE"  
(Vesper and Matin Service) |*

**By SERGEI RACHMANINOFF**  
**(1873 - 1943)**

**Edited by WINFRED DOUGLAS**



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# Songs of the Church

Fifteen Anthems for Mixed Chorus

Comprising the "Combined Prayer Service" or "All Night Vigil"

By **SERGEI RACHMANINOFF**

Opus 37

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AUTHORIZED BY THE COMPOSER  
EDITED WITH THE ENGLISH TEXT

BY

**WINFRED DOUGLAS**

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H. W. GRAY PUBLICATIONS

## PROGRAM NOTE

These fifteen numbers form what is called in Russian the "Combined Prayer Service", or "All Night Vigil", consisting of the vesper and matin service linked together for the nights of vigil preceding the great holidays. It must not therefore be confused with the liturgy or the communion service, for which Rachmaninoff has also written a musical setting. This work of his written in 1916, had only a few performances in Moscow before the composer left for America. The first performance of any of the numbers was given by the Schola Cantorum of New York, which sang two pieces in Russian at its concert in April, 1919. The New York Oratorio Society sang one number in English at its Spring Festival in 1920, and the Schola Cantorum presented six more of the anthems at a later concert. The entire work has now been translated into English by Canon Winfred Douglas and has been issued in this English form with revisions by the composer.

In the opinion of Kurt Schindler conductor of the Schola Cantorum, "Rachmaninoff's 'All Night Vigil' represents beyond all doubt one of the important landmarks in modern church music by its sublime craftsmanship, its skill in vocal orchestration, its new and unheard-of effects. Each group of the eight-times divided chorus is used and stands out to the limit of its possibilities and all this with the utmost simplicity, with the greatest reserve, according to a careful architectonic plan. The rhythm is free, and untrammelled by the usual pattern of equal measures; like harmonized Gregorian song it surges and ebbs according to the meaning of the text and the cadence of the words. But there is one remarkable aspect of this music not easily understood by an audience unfamiliar with the Russian Orthodox Church, namely the poetic vision and masterful plasticity with which the obligatory repetitions of text-phrases are treated and enhanced by an architectural plan, which always evolves, raises, illuminates the words, by ever new harmonies, ever surprising modulations, ever changing sonorities. To explain all the beauties of the score in its relation to the Church service, would mean to write a book and yet the master composed the entire work in less than two months. Suffice it to say that compared to the full-grown maturity of this work the older settings of Tschaikowsky and Rimsky seem like children's work, beautiful though they be, and that confronted with such austere grandeur and simplicity all other modern Russian church music must needs take second place."

High praise this, and yet it cannot be said that it is undeserved. This music is obviously the work of a great master, a craftsman of the utmost skill, a poet of the highest inspiration and a seer of the profoundest significance. There are many passages of the most ineffable beauty to which it would be impossible to listen unmoved. There is a rare spiritual atmosphere pervading the whole work, which could have been born only from profound emotion and which will kindle in the hearer some varying degree of the same feeling.

Some of the numbers have an exotic quality which would perhaps make them somewhat out of place in the average American church, although there is no reason why congregations should not be trained up by a gradual process to a proper appreciation of this music, whose message is as universal as Art itself. Others again of the anthems are of a quality that requires no politic introduction to western auditors, notably the "Ave Maria", the "Nunc Dimittis" and the "Glory be to God".

For the director of secular choruses there need be no such limitations. Though written for religious services, music of such profound significance as this belongs to the whole world. Its subtle intricacies, its imposing climaxes, and dramatic contrasts will call out the best of which conductor and chorus are capable. Such a number, for instance as the "Gloria in Excelsis", or as it is sometimes called "The Great Doxology" runs almost the whole gamut of musical expression, from the most elusive pianissimo to the most sonorous fortissimo, with the utmost freedom of rhythm and plasticity of phrase, with every shade and color, with varying mood and sudden change. To render properly such a monumental composition as this argues a perfect command of tonal resources. It is a veritable touchstone of taste and ability. Seldom have the hearts and minds of both performers and listeners been simultaneously so moved and invigorated.

It is quite impossible to give but the merest suggestion of the power and beauty of this music. Like all the masterpieces of really great art, it stands aloof from analysis and untouched by criticism.

A word of praise should be spoken for the English text provided by Canon Winfred Douglas. This indefatigable champion of the Russian school has labored lovingly over these translations and adaptations and has achieved a truly notable result.

From "The New Music Review," 1921. — *Harold Vincent Milligan.*



## O Come, Let Us Worship

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No. 1

WINFRED DOUGLAS

*Fairly quick*

Op. 37, No. 1

SOPRANO

*p* *f*

A - men. O come, let us wor - ship be - fore the

ALTO

*p* *f*

A - men. O come, let us wor - ship be - fore the

TENOR

*p* *f*

A - men. O come, let us wor - ship be - fore the

BASS

*p* *f*

*Fairly quick*

PIANO  
for  
practice  
only

*p* *f*

Lord our Ma - ker. O come, let us wor - ship and fall down  
 Lord our Ma - ker. O come, let us wor - ship and fall down  
 Lord our Ma - ker. O come, let us wor - ship and fall down

Songs of the Church No. 1-(5)

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be-fore the Lord Christ, our God and Ma-ker.

be-fore the Lord Christ, our God and Ma-ker.

be-fore the Lord Christ, our God and Ma-ker.

O come, let us wor-ship and fall down

O come, let us wor-ship and fall down

O come, let us wor-ship and fall down

O come, let us wor-ship and fall down



*p* and kneel be - fore the Ver - y Christ, — our God — and Ma - ker.

*p* and kneel be - fore the Ver - y Christ, — our God — and Ma - ker.

*p* and kneel be - fore the Ver - y Christ, — our God — and Ma - ker.

*p*

*f* O come, — let us wor - ship and fall down be - fore him. *ff* *mf* *retard* *pp*

*f* O come, let us wor - ship and fall down be - fore him. *ff* *mf* *pp*

*f* O come, — let us wor - ship and fall down be - fore him. *ff* *mf* *pp*

*f* O come, — let us wor - ship and fall down be - fore him. *ff* *mf* *pp*

*retard* *pp*

# Bless The Lord, O My Soul

Edited by  
WINFRED DOUGLAS

Melody of the Greek Tradition

S. RACHMANINOFF

Op. 27, No. 2

*In moderate tempo*  
(beat halves)

SOPRANO

ALTO

SOLO ALTO

TENOR

BASS

PIANO  
for  
practice  
only

*In moderate tempo*

Bless thou the Lord, O my

Bless thou the Lord

Bless thou the Lord

*In moderate tempo*

Bless - ed art thou, O Lord my God.

*pp*

*pp*

*very expressively*

*pp*

*pp*

*f*

\*) NOTE - The sign + indicates notes which are to be executed by humming with closed lips.

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2<sup>d</sup> Alto  
(hum)

Lord my God, thou art be- come ex-ceed-ing glo - ri - ous. Bless-ed art

Bless - ed art thou.

Bless - ed art thou.

*pp*

*pp*

Bless - ed art thou O Lord my God.

*pp*

thou, O Lord my God. Thou art

*pp*

cloth - ed with ma - jes - ty and hon -

Bless - ed art thou.

Bless - ed art thou.

r.h.

Bless-ed art thou, O Lord my God.

*pp*

Bless-ed art thou, O Lord my God.

*pp*

Bless-ed art thou, O Lord my God.

our (hum)

The

*pp*

l.h.



2<sup>d</sup> Alto  
(hum)

*mf*  
wa - ters stood a-bove the moun - tains.

*p*  
Bless - ed art thou.

*p*  
Bless - ed art thou.

*mf*  
r. h. r. h.

*mp*  
Mar - vel-lous are thy works, O Lord.

*pp*  
Mar - vel-lous are thy works, O Lord.

*pp*  
Mar - - vel-lous are thy works, O Lord. A -

*pp*

mong the hills flow the wa -  
 the wa - ters flow

*p* Bless - ed art thou. *pp*

*p* Bless - ed art thou. *pp*

r.h.

Mar - vel - lous are thy works, O Lord.

Mar - vel - lous are thy works, O Lord.

(hum) +

ters. *mf* In

*pp* *mf*



wis - dom hast thou made them all, hast thou  
*p*  
 Bless - ed art thou.  
*p*  
 Bless - ed art thou.  
*p*  
 Glo - - - ry to thee,  
*p*  
 Glo - - - ry to thee,  
 made them all.  
 (hum)  
 r. h. l. h. *p*

O Lord, who hast made \_\_\_\_\_ them all, who hast  
 O Lord, who hast made \_\_\_\_\_ them all, who hast

*retard*  
 made \_\_\_\_\_ them all. \_\_\_\_\_  
 made \_\_\_\_\_ them \_\_\_\_\_ all.

Bless - ed art thou. \_\_\_\_\_  
 who hast made them all.

*retard*  
 p  
 r.h.

*pp*



# Blessed Is The Man

13

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No 3

*Fairly quick, but smoothly and tenderly*

SOPRANO

ALTO

TENOR

BASS

PIANO  
for  
practice  
only

*p*

Bless-ed is the man that hath not walk-ed in the coun-sel of the un-god-ly.

*p*

Bless-ed is the man that hath not walk-ed in the coun-sel of the un-god-ly.

*p*

*p*

*Fairly quick, but smoothly and tenderly*

*p*

*p*

*pp*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*pp*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*pp*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*pp*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*pp*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Also published  
for S.S.A.A.

Songs of the Church No. 3-(12)

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*p*

For the Lord know-eth the way of the right-eous, but the way of the un-god-ly shall per - ish.

*p* 1<sup>st</sup> T.

*p* 2<sup>d</sup> T.

For the Lord know-eth the way of the right-eous, but the way of the un-god-ly shall per - ish.

*p*

*p*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p*

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p*



*p* 2<sup>d</sup> Soprano *p* *mf*

Serve the Lord with fear, and

*p* *p* *mf*

Serve the Lord with fear, and

*p* *p* *mf*

Serve the Lord with fear, and

*p* *p* *mf*

*mp* *pp*

re - jice un - to him.

*mp* *p*

re - jice un - to him with rev - er - ence.

*mp* *p*

re - jice un - to him with rev - er - ence.

2<sup>d</sup> Tenor

*mp* *p*

*Every time louder and bolder*

All Sopranos

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*Every time louder and bolder*

*p* Bless - ed are all they that put — their trust in — him. —

*p* Bless - ed are all they that put — their trust in — him. —

*p*



Al - le - lu - i a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics 'Al - le - lu - i a, al - le - lu - i - a, al - le - lu - i - a.' are repeated four times, each corresponding to a vocal line. Dynamics include *mf* (mezzo-forte) and *p* (piano).

A - rise, O Lord, and save me, O my God.

A - rise, O Lord, and save me, O my God.

The second system features a vocal line with lyrics 'A - rise, O Lord, and save me, O my God.' and a piano accompaniment. The lyrics are repeated. Dynamics include *p* (piano) and *pp* (pianissimo). The third system continues the piano accompaniment.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*p* 2<sup>d</sup> Soprano Sal - va - tion be - long - eth un - to the Lord and thy

*p* Sal - va - tion be - long - eth un - to the Lord and thy

*p* 1<sup>st</sup> Tenor Sal - va - tion be - long - eth un - to the Lord and thy

*p* 2<sup>d</sup> Tenor



bless - ing is up - on thy peo - ple.  
 bless - ing is up - on thy peo - ple.  
 bless - ing is up - on thy peo - ple.

p  
 pp

Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.  
 Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.  
 Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.  
 Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*More quickly**ff*

Glo - ry be to the Fa - ther, Son, and Ho - ly Spir - it, both

Glo - ry be to the Fa - ther, Son, and Ho - ly Spir - it, both

Glo - ry be to the Fa - ther, Son, and Ho - ly Spir - it, both

Glo - ry be to the Fa - ther, Son, and Ho - ly Spir - it, both

*More quickly*

*ff very rhythmically* *retard* *p* *V*

now and ev - er and to a - ges of a - ges. A - men.

*ff* *p*

now and ev - er and to a - ges of a - ges. A - men.

*ff* *p*

now and ev - er and to a - ges of a - ges. A - men.

*ff* *p*

now — and ev - er and to a - ges of a - ges. A - men.

*ff very rhythmically* *retard* *p*



*First tempo**Light and dulcet*

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a.

*First tempo*  
*mf* *Light and dulcet*

*retard* *First tempo*  
*p* Glo-ry be to thee, O God. Al - le - lu - i - a, al - le - lu - i - a,

*p* Glo-ry be to thee, O God. Al - le - lu - i - a, al - le - lu - i - a,

*p* Glo-ry be to thee, O God. Al - le - lu - i - a, al - le - lu - i - a,

*p* Glo-ry be to thee, O God. Al - le - lu - i - a, al - le - lu - i - a,

*retard* *First tempo*  
*p*

*retard* *First tempo*  
*pp*

al - le - lu - i - a. Glo-ry be to thee, O God. Al - le - lu - i - a,  
*pp*  
 al - le - lu - i - a. Glo-ry be to thee, O God. Al - le - lu - i - a,  
*pp*  
 al - le - lu - i - a. Glo-ry be to thee, O God. Al - le - lu - i - a,  
*pp*  
 al - le - lu - i - a. Glo-ry be to thee, O God. Al - le - lu - i - a,  
*retard* *First tempo*  
*pp*

*retard*

al - le - lu - i - a, al - le - lu - i - a, Glo-ry be to thee, O God.  
 al - le - lu - i - a, al - le - lu - i - a, Glo-ry be to thee, O God.  
 al - le - lu - i - a, al - le - lu - i - a, Glo-ry be to thee, O God.  
 al - le - lu - i - a, al - le - lu - i - a, Glo-ry be to thee, O God.  
*retard*



# Gladsome Radiance

23

Edited by  
WINFRED DOUGLAS

Melody of the Kiev Tradition

S. RACHMANINOFF

Op. 37, No. 4

*Fairly slow* (beat halves) 2<sup>d</sup> Soprano *pp*

SOPRANO

2<sup>d</sup> Alto *pp*

ALTO

1<sup>st</sup> Tenor *p*

TENOR

BASS

Glad - some Ra - diance, most

Glad - some Ra - diance, most

Glad - some Ra - diance, the ho - ly Glo - ry of God the Fa - ther im - mor - tal, most

*Fairly slow*

PIANO  
for  
practice  
only

*p* *p* *pp*

ho - ly, heav - en - ly, bless - ed; Je - sus Christ! — Lo,

ho - ly, heav - en - ly, bless - ed; Je - sus Christ! — Lo,

ho - ly, heav - en - ly, bless - ed; Je - sus Christ! —

*mf*  
now that we come to sun - set, be - hold - ing the light of eve -

*mf*  
now that we come to sun - set, be - hold - ing the light of eve -

*mp*  
All the Tenors Glad some Ra - diance, glad - some Ra - diance, \_\_\_\_\_

1<sup>st</sup> and 2<sup>d</sup> Basses *mf* Glad - some *p*

3<sup>d</sup> Bass *p* Glad - some Ra - diance.

*mf* *mf* *p*

retard slightly

ning, \_\_\_\_\_ *pp*

ning, \_\_\_\_\_ Glad - some Ra - diance. *pp*

Glad - some Ra - diance. *pp*

Ra - diance. \_\_\_\_\_ Glad - some Ra - diance. *pp*

Glad - some Ra - diance. Glad - some Ra - diance. *pp*

retard slightly

*pp*



*First tempo*

*pp* Glad - some Ra - diance, the ho - ly Glo - ry, for *p*

*pp* Glad - some Ra - diance, the ho - ly Glo - ry,

*\*) Solo Tenor p very melodiously*

We hymn the Fa - ther, Son, and Ho - ly Spir - it, God. *p*

For

All the Basses *pp*

For

*First tempo*

*very melodiously*

*mf* *very melodiously*

meet it is that thou shouldst be prais - ed by voi - ces un - de -

*mf* *f* *p*

For meet is it that at all times thou shouldst be prais - ed by voi - ces un - de -

meet it is that thou shouldst be prais - ed by voi - ces un - de -

For meet is it that at all times thou shouldst be *pp*

meet it is that thou shouldst be prais - ed by voi - ces un - de -

*very melodiously*

\*) May be sung by all the first tenors

Songs of the Church No. 4-(6)

fil - ed, O Son of God, — who giv - est life:

fil - ed, O Son of God, — who giv - est life: who giv - est

fil - ed, O Son of God, — who giv - est

fil - ed.

All the world doth praise thee.

life: All the world doth praise thee.

life: All the world doth praise thee.

All the world doth praise thee.



# Nunc Dimittis

27

Edited by  
WINFRED DOUGLAS

Melody of the Kiev Tradition

S. RACHMANINOFF  
Op. 37, No. 5

*Slowly*

SOPRANO

ALTO

SOLO TENOR

TENOR

BASS

PIANO  
for  
practice  
only

*Slowly*

*ppp*

*p*

part in peace, de - part in peace ac - cord - ing

ac - cord - ing to thy word.

part in peace, de - part in peace ac - cord - ing

\* This part may be taken by two or three voices in unison, from among the first tenors of the choir.

\*\* NOTE - The sign + indicates notes which are to be executed by humming with closed lips.

*p*  
Lord, now let-test thou thy ser-vant de-part in peace.  
de-part in peace ac-  
to thy word, de-part  
*mf*  
For mine eyes have seen thy sal-va-  
to thy word, de-part in peace  
*p*  
*mf*  
cord-ing to thy word.  
All the Altos  
*mf*  
Which  
tion,  
cord-ing to thy word.  
*mf* Which thou hast pre-  
*p* which  
Which thou hast pre-par-ed;

\* The Sopranos will softly sustain the long B flat with the vowel O; or by humming

face of all peo - ple;

Which thou hast pre - par'd be - fore the face of all peo - ple;

thou hast pre - par - ed be - fore the face of all peo - ple;

Which thou hast pre - par'd be - fore the face of all peo - ple;

par - ed, pre - par - ed be - fore the face of all peo - ple;

thou hast pre - par - ed

which thou hast pre - par - ed be - fore the face of all peo - ple;

a light to light - en the Gen - tiles,

a light

to be a light to light - en the Gen - tiles

Gen - tiles

1st Tenor

to light - en the Gen - tiles

a light to light - en the Gen - tiles,

a light

to be a light to light - en the Gen - tiles

Gen - tiles



All the Sopranos

*pp*

and the glo - ry of thy peo - ple Is - ra -

All the Altos

and the glo - ry of thy peo - ple Is - ra -

All the Tenors

and to be the glo - ry of thy peo - ple Is - ra -

*pp*

and the glo - ry of thy peo - ple Is - ra -

*pp**pp**mf*

Simplified version (composer)

Alto

Tenor

Bass

*fading away*

el.

el.

el.

el.

*fading away*

# Ave Maria

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF

Op. 37, No. 6

*Smoothly, not quick*

SOPRANO

Hail, O Vir - gin Moth-er, Bear - er of God, ho-ly

ALTO

Hail, O Vir - gin Moth-er, Bear - er of God, ho-ly

TENOR

Hail, O Vir - gin Moth-er, Bear - er of God, ho-ly

BASS

*Smoothly, not quick*

PIANO  
for  
practice  
only

Ma - ry, full \_\_\_\_\_ of grace; the Lord is

Ma - ry, full \_\_\_\_\_ of grace; the Lord is

Ma - ry, full \_\_\_\_\_ of grace; the Lord is

with thee: Hail, O

with thee: bless-ed art thou a -

with thee: Hail, O

Vir - gin Moth-er of God, ho - ly Ma - ry, full of  
mong wo - men, and bless-ed is the fruit of thy womb; for

Vir - gin Moth-er of God, ho - ly Ma - ry, full of  
for



*ff* 8 grace, for thou hast brought forth the  
 thou hast brought forth the Sav - - - iour, who re-deem'd our  
*ff* 8 grace, for thou hast brought forth the  
 thou hast brought forth the Sav - - - iour who re -  
*ff* *mf*  
 Sav - - iour, who re - deemed our souls.  
 souls, who re - deemed our souls.  
*p* *pp* *p* *pp* *ppp*  
 Sav - iour, who re - deemed our souls, who re - deemed our souls.  
 deemed our souls, who re - deemed our souls.  
*p* *pp* *p* *pp* *ppp*

# Glory Be To God

*Melody of the Znamen Tradition*

S. RACHMANINOFF.

Op. 37, No. 7.

Edited by **WINFRED DOUGLAS** *Not quick* (beat halves)  
*melodiously*

**2<sup>d</sup> Soprano**

**SOPRANO**  
*mf* Glo - ry be to God on high and on earth peace,

**ALTO**  
*mf melodiously* Glo - ry be to God on high and on earth peace,

**TENOR**  
*p* Glo - - - ry be to

**BASS**

**PIANO for practice only**  
*mf* *Not quick melodiously*

*A little slower*

*mf* peace on earth, good will to-wards men. — *p* *pp* Glo - ry.

*mf* peace on earth, good will to-wards men. — *p* *p* Glo - ry be to God on high

God — on — high. *Glo - ry.*

*1<sup>st</sup> Bass* *pp* *pp* *Glo -*

*pp* *Glo -*

*A little slower*

*mf* *p* *p* *pp*

Also published for T.T.B.B.

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*p* *pp*  
Glo - ry.

and on earth peace, peace on earth, good will to wards men.

*pp* *pp*  
Glo - - - ry, Glo - - - ry.

*3d Soprano* *pp* *Always slower, always softer -*  
Glo - ry be to God on high - and on earth peace,

*pp*  
Glo - ry be to God on high and on earth peace,

*pp*  
And on earth

*p*  
And on earth

*pp* *Always slower, always softer*  
And on earth



## In time

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system includes vocal staves with lyrics in Latin and English, and piano accompaniment. The second system continues the vocal and piano parts. The score includes various musical notations such as dynamics (ppp, f), articulation (accents), and performance instructions (long pause).

**First System:**

- Vocal 1 (Soprano):** Glo - ry, Al -
- Vocal 2 (Alto):** peace on earth, good will to - wards men. Al -
- Vocal 3 (Tenor):** peace. Glo - ry, Al - le -
- Vocal 4 (Bass):** peace. Al - le -
- Piano:** Accompaniment with ppp dynamics.

**Second System:**

- Vocal 1 (Soprano):** - le - lu - ia. *f* long pause
- Vocal 2 (Alto):** - le - lu - ia. *f* long pause
- Vocal 3 (Tenor):** - lu - ia. *f* long pause
- Vocal 4 (Bass):** lu - ia. *f* long pause
- Piano:** Accompaniment with ppp dynamics.

\*) Only the lower notes accentuated

Songs of the Church No. 7-(6)

*Slowly, very softly, and with deep feeling*

Open thou my lips, O Lord, and my mouth shall show forth thy praise. O-pen

Open thou my lips, O Lord, and my mouth shall show forth thy praise. O-pen

Open thou my lips, O Lord, and my mouth shall show forth thy praise. O-pen

Open thou my lips, O Lord, and my mouth shall show forth thy praise. O-pen

*Slowly, very softly, and with deep feeling*

thou my lips, O Lord, and my mouth shall show forth thy praise.

thou my lips, O Lord, and my mouth shall show forth thy praise.

thou my lips, O Lord, and my mouth shall show forth thy praise.

thou my lips, O Lord, and my mouth shall show forth thy praise.

# Laud Ye The Name Of The Lord

Edited by  
WINFRED DOUGLAS

Melody of the Znamen Tradition

S. RACHMANINOFF  
Op. 37, No 8

*Not quick*

**SOPRANO**  
*p*  
Laud ye the Name of the Lord.

**ALTO**  
*f* *Brightly, with strong bold rhythm*  
O praise the Lord, laud the

**TENOR**  
*p*  
Laud ye the Name of the Lord.

**BASS**  
*f* *Brightly, with strong bold rhythm*  
O praise the Lord, laud the

*Not quick*

**PIANO**  
*for practice only*  
*p*  
*f*

Al - le - lu - i - a. O

Name of the Lord. Al - le - lu - i - a. O

Al - le - lu - i - a. O

Name of the Lord. Al - le - lu - i - a. O

\* The sound of Altos and Basses must be of equal strength.

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praise it, ye ser - vants of the Lord. Al - le - lu -

praise it, all ye ser - vants of the Lord. Al - le - lu -

praise it, ye ser - vants of the Lord. Al - le - lu -

praise it, all ye ser - vants of the Lord. Al - le - lu -

- i - a, al - le - lu - i - a.

- i - a. Al - le - lu - i -

- i - a, al - le - lu - i - a.

- i - a.

*f* *mf* *l.b.*

Al - le - lu - i -

*pp* Prais - ed be the Lord out of Si - on, who

*pp* r.h. *pp*

*Softly, melodiously* *p* Al - le - lu - i - a,

*p* a. *p* Al - le - lu - i - a,

dwel - eth at Je - ru - sa - lem. *p* Al - le - lu - i - a,

*Al - le - lu - i - a,*  
*Softly, melodiously* *p*

*In the opening mood*

al - le - lu - i - a. O give  
O give thanks un-to the Lord, for he is  
al - le - lu - i - a. O give  
O give thanks un-to the Lord, for he is

*In the opening mood*

thanks un - to the Lord, \_\_\_\_\_ for he  
gra - cious; \_\_\_\_\_ al - le - lu - i - a, al - le - lu - i -  
thanks un - to the Lord, \_\_\_\_\_ for he  
gra - cious; \_\_\_\_\_ al - le - lu - i - a, al - le - lu - i -



is gra - - - cious, Al - le - lu - i - a,  
a, and his mer-cy en - dur-eth for ev - er. Al - le - lu - -

is gra - - - cious, Al - le - lu - i - a,  
a, and his mer-cy en - dur-eth for ev - er. Al - le - lu - -

al - le - lu - i - a. *mf* O give thanks un - to the  
- i - a. *f* O give thanks un-to the God of  
al - le - lu - i - a. *mf* O give thanks un - to the  
- i - a. *f* O give thanks un-to the God of

God of hea - ven. Al - le - lu - i - a,  
 hea - ven; al - le - lu - i - a, al - le - lu - i -  
 God of hea - ven. Al - le - lu - i - a,  
 hea - ven; al - le - lu - i - a, al - le - lu - i -

al - le - lu - i - a, al - le - lu -  
 a, for his mer-cy en - dur - eth for ev - er. Al - le - lu -  
 al - le - lu - i - a, al - le - lu -  
 a, for his mer-cy en - dur - eth for ev - er. Al - le - lu -

*p* *pp*  
 i - a, al - le - lu - i - a. *mf*  
 Al - le -

*p* *melodiously* *retard* *p* *pp*  
 Al - le - lu - i - a.  
 lu - i - a, *p* *pp* *p* *pp*  
 al - le - lu - i - a.  
 Al - le - lu - i - a. *p* *pp*  
 Al - le - lu - i - a. *p* *pp*

*melodiously* *retard*  
*p* *pp*



# Blessed Art Thou, O Lord

45

Melody of the Znamen Tradition

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF

Op. 37, No. 9

*Fairly quick*

SOPRANO

ALTO

TENOR

BASS

PIANO  
for  
practice  
only*Fairly quick*

Wilt thou not teach me, O Lord, the way of thy sta-tutes; bless-ed

*retard**Slower, heavier**f resonantly*

All the an-gel host were a-maz-ed

be thy ho-ly Name.

*pp**retard**Slower, heavier**f*Copyright 1920, by The H. W. Gray Co.  
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Made in U. S. A.

All the an - gel host were a - maz - ed  
when they be-held thee a-mong the dead; yet de-stroy-ing all the night

Yet de -

when they be - held thee a - mong the dead;  
of death, O Sav - iour, with thy-self thou didst de - liv - er A - dam,  
stroy - - ing all the might of death,

*retard**Tempo of the beginning*

*ff* and from Ha - des didst re - deem us. *pp*

*ff* and from Ha - des didst re - deem us. With thou not *pp*

*ff* and from Ha - des didst re - deem us. With thou not *pp*

*ff* and from Ha - des didst re - deem us. With thou not *pp*

*retard**Tempo of the beginning*

*ff* *pp* *pp*

*retard*

*pp*

teach me, O Lord, the way of thy sta - tutes; bless - ed

*pp*

teach me, O Lord, the way of thy sta - tutes; bless - ed

*pp*

*retard*

*pp*



*Slower* *p* *p*

Spake the An - gel to the

*p* *p*

be thy ho-ly Name. Spake the An - gel to the

*mf* *expressively* *p*

be thy ho-ly Name. Where-fore min - gle ye the sweet smell-ing oint-ment,

*Slower* *p*

*mf*

*pp*

wo - men bear - ing spi -

*pp*

wo - men bear - ing spi -

O ye dis-ci-ples, with your pi-tying tears? Shin-ing from the tomb spake the An-gel

Shin-ing from the tomb spake the An - gel to the

*p* *pp*

*p* *pp*

Still slower

and re 49

Be-hold ye the tomb: \_\_\_\_\_  
ces: Be-hold ye the tomb, and be of good cheer;  
ces: Be-hold ye the tomb: \_\_\_\_\_  
Be-hold ye the tomb, and be of good cheer;  
1<sup>st</sup> TEN.  
to the wom - en bear-ing spi - ces:  
wom-en bear-ing spi - ces:

Still slower

and re -

\_\_\_\_\_

turding

Tempo as before

he is not here, but is ri - sen.  
he is ri - sen. Wilt thou not teach me, O Lord, the  
he is not here, but is ri - sen.  
he is ri - sen. Wilt thou not teach me, O Lord, the

turding

Tempo as before

\_\_\_\_\_

*Slowly and melodiously*

Ver - y ear - ly



Ver - y ear - ly—



way of thy sta - tutes; bless - ed be thy ho - ly Name. Ver - y ear - ly

way of thy sta - tutes; bless - ed be thy ho - ly Name.

*Slowly and melodiously**retard*

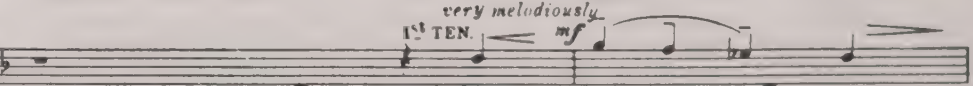
came the myrrh-bear-ing wom - en, la - ment - ing sore-ly, to thy



— came the wom - en la - ment - ing:



came — the wom - en la - ment

*very melodiously*  
1<sup>st</sup> TEN.

la - ment - ing





sep - ul - chre: *p* 2<sup>d</sup> SOP. *p* *mf* *retard* *p*  
 but be - fore them stood an An - gel and  
 ing: *p* *mf* *p*  
 sore - - ly: *p*

*pp* *a tempo* *p* *mf* *p* *retard*  
 said: The time of your mourn - ing is  
*pp* *p*

•TENOR SOLO *mf* *very melodiously* *p*  
 The time of your mourn-ing is past; la - ment no more:

*a tempo* *mf* *p*

a) May be sung by several First Tenors.

*pp* 2<sup>d</sup> SOP. *pp*

past; la - ment no more.

*pp*

past; la - ment no more.

*p* *p* *p*

but go and tell his A-pos-tles that he is ri - sen.

*p*

+ + + +

*p* *p* *pp*

*First tempo* *pp* *pp* *retard*

Wilt thou not teach me, O Lord, the way of thy sta - tutes; bless - ed

*pp*

*pp* *pp* *pp* *pp*

Wilt thou not teach me, O Lord, the way of thy sta - tutes; bless - ed

*pp*

*First tempo* *pp* *retard*

r. b.

*Again slower*

*p* be thy ho - ly Name. When the myrrh - bear - ing wom - en

*pp* When the wom - en with

*pp* be thy ho - ly Name. When the wom - en with

*pp*

*Again slower*

*p* drew nigh thy sep - ul - chre with pre - cious oint - ments, O Sa - viour, they mourn - ed;

*pp* pre - cious oint - ments drew nigh, \*)

*pp* pre - cious oint - ments drew nigh, \*)

*pp*

\*) Chre must be taken to prolong the sound of long i on the ah before the concluding ee of the diphthong comes in at the end.



1<sup>st</sup> SOP. *very dulcet* *mf*

*pp*

Why

Why —

\* TENOR SOLO *p*

But an An - gel spake un - to them, say - ing:

2<sup>d</sup> TENORS *p*

1<sup>st</sup> TEN. *very dulcet* *mf*

Why

*very dulcet* *mf*

seek — ye the liv - - - ing a - mong the

*mf*

seek — ye the liv - - - ing a - -

seek — ye the liv - - - ing a - mong the

\*) May be sung by several First Tenors.

*Broadly*

*p* dead? For as God hath he ri - sen - to save you.

*pp* mong the dead? For as God hath he ri - sen to save you.

*p* dead? For as God hath he ri - sen - to save you.

*Broadly*

*p*

*Tempo of the beginning*

*Almost whispering. Only the notes expressly marked should stand out*

*ppp detached, not legato*

Glo - ry to the Fa - ther, Son, and Ho - ly Spir - it.

*ppp detached, not legato*
*Tempo of the beginning*

*ppp*  
r. h.

Musical score for "Gloria" by J. S. Bach. The score is written for voice and piano. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system includes a vocal line (Soprano/Alto) and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Glo - ry,". The piano accompaniment features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The second system continues the vocal line with the lyrics "Let us wor-ship the Lord, God the Fa-ther, with the Son and Ho-ly Spir - it,". The piano accompaniment continues with the same eighth-note pattern. The score concludes with a final vocal line and piano accompaniment.



Glo - - - - - ry.

*mf* Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth,

*mf* let us cry with the An - gels: Ho - ly, Ho - ly, Ho - ly, Lord of Sa - ba - oth,

*mf*

*p*

Glo - - - - -

*pp detached not legato*

*pp* As it is and shall be ev - er, world with - out end, a - men.

*pp*

As it is and shall be ev - er, world with - out end, a - men.

*pp*

*pp*

\*) 1<sup>st</sup> Tenor and 2<sup>d</sup> Alto a little prominent

ry, *p* Glo - *pp* ry,

*p* Thou, O ho-ly Vir-gin, *mf* bring-ing forth the Lord and giv-er of e-ter-nal life, *p*

*p* Thou, O ho-ly Vir-gin, thou, — O — Vir - gin, *pp*

Thou, O ho-ly Vir-gin, bring-ing forth the Lord and giv-er of e-ter-nal life,

*p* Thou, — O — Vir - gin, *mf*

*p* ran - som-edst Ad - am and ga - vest joy for sor - row un - to Eve:

*p* ran - som-edst Ad - am and ga - vest joy for sor - row un - to Eve:

*p*

*Growing louder and louder*

*mf*

They who from life had fall - en are re - stor - ed

*mf*

They who from life had fall - en are re - stor - ed

*mf*

They who from life had fall - en are re - stor - ed

*Growing louder and louder*

*mf*

by the Sa - viour in - car - nate of thee, both God and man. —

*mf*

by the Sa - viour in - car - nate of thee, both God and man. —

*f*

by the Sa - viour in - car - nate of thee, both God and man. —

*f*

by the Sa - viour in - car - nate of thee, both God and man. —

*f*

by the Sa - viour in - car - nate of thee, both God and man. —

*f*

by the Sa - viour in - car - nate of thee, both God and man. —



*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a,

*mf* Al - le - lu - i - a, al - le - lu - i - a, al - le - lu - i - a,

*mf* Al - le - lu - i - a, <sup>1<sup>st</sup> TEN.</sup> *(lightly)* al - le - lu - i - a,

*mf* Glo - ry be to thee, O

Glo - ry be to God. Al - le - lu - i - a,

*f* *standing out* Glo - ry be to God. Al - le - lu - i - a, al - le - lu - i - a,

*mf* Glo - ry be to God. *f* Al - le - lu - i - a,

*f* Al - le - lu - i - a,

God, ———

*mf* Glo - ry to thee, O God. *p*

al - le - lu - i - a, Glo - ry be to God. *p* Glo -

*mf* Glo ry be to God. *mf* Al - le - lu - i - a, Al - le - lu - i - a,

*p* Glo - ry be to God. *p* Glo -

*p* *mf*

*retard* *p* *pp*

Glo - ry be to thee, O God. *pp*

ry, *p* *pp*

*p* *pp* *p* *pp*

al - le - lu - i - a, al - le - lu - i - a, Glo - ry be to thee, O God. *pp*

*pp* *p* *pp*

ry, *p* *pp*

*d.* *retard* *pp* *p* *pp*

# The Veneration of the Cross

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No 10

*Not quick (beat halves)*

SOPRANO

ALTO

TENOR

BASS

PIANO  
*For Practice  
Only*

*Strong resolute, accentuating all notes*

We have seen thy re - sur - rec - tion, O —

*Not quick*

*Also accentuated, but within the proper dynamic limitations*

And a - dore thee, O ho - ly Lord Je - sus, Son of Ma - ry; for

Christ, —



thou on - ly art sin - less.

*pp*

*pp*

*As before*

*f*

We ven - e -

*pp*

*f*

*pp*

and we praise — and

*pp*

rate thy Cross, — O Lord — Christ, —

*pp*

*pp*

glo - ri - fy thy ho - ly re - - sur - rec - tion:

*A little quicker; with all possible force and energy*

for thou art our God; we know none o - ther be - side thee;

*A little quicker; with all possible force and energy*

for thou art our God; we know none o - ther be - side thee;

*pp* *pp* *pp* *tempo as before*

there - fore we call up - on thy Name. —

there - fore we call up - on thy Name. — O come hi - ther, all — ye

*tempo as before*

*pp* *pp* *p*

*pp* *pp*

faith - ful, let us mag - ni - fy —

*pp*



let us mag - ni - fy

Christ's ho - ly re - sur - rec - - tion:

Christ's ho - ly re - sur - rec - tion: for be - hold, through the Tree

for be - hold, through the Tree

The musical score is written for four parts: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into two systems. The first system contains the first two systems of music, and the second system contains the next two. Dynamics include *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). The lyrics are written below the vocal staves, with some words appearing on both staves. The piano part provides harmonic support with chords and moving lines.

joy hath come to all the world; we

joy hath come to all the world; where - fore we bless the

joy hath come to all the world; we

joy hath come to all the world; where - fore we bless the

sing his re - sur - rec - tion with

Lord — ev - er - more; who

sing his re - sur - rec - tion with

Lord — ev - er - more; who

\*) Small notes with stems down for facilitation

joy, who suf - fer - ed the shame of the Cross, —

suf - fered the shame of the Cross, —

joy, who suf - fer - ed the shame of the Cross, —

suf - fered the shame of the Cross, —

con - quer - ing death by his death.

con - quer - ing death by his death.

*ff* *p* *pp* *ff* *p* *pp* *ppp* *p* *pp* *pp* *pp*



# Magnificat

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No. 11

*Slowly, drawn out*

*The structure of the upper voices is superimposed through-*

SOPRANO

ALTO

TENOR

BASS

PIANO  
For Practice  
Only

*Slowly, drawn out*

*cut on the melody of the bass*

*In the same tempo (♩ = ♩)  
Very lightly and tenderly*

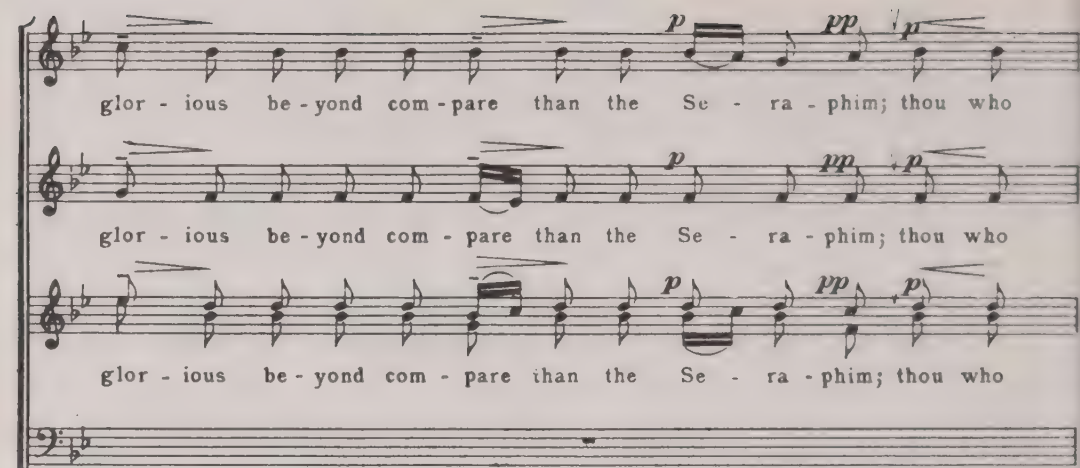
the Lord. O high-er than the Che-ru-bim, more

fy the Lord. O nigh-er than the Che - ru-bim, more

fy the Lord. O high-er than the Che-ru-bim, more

joi-ced in God my Sa - viour.

*In the same tempo (♩ = ♩)  
Very lightly and tenderly*



glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who




un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,



*mf* Moth - er of God in ve - ry truth, we mag - ni -

*mf* Moth - er of God in ve - ry truth, we mag - ni -

*mf* Moth - er of God in ve - ry truth, we mag - ni -

*mf* Moth - er of God in ve - ry truth, we mag - ni -

*p* fy ——— thee. *pp* *As at the beginning*

*p* fy ——— thee. *pp* *Be-hold, from hence - - forth*

*p* fy thee. *pp* *For* *p* *mf* be-hold, from hence - - forth

*pp* *pp* *mf* thee. *For* he hath re-gard - ed the low-li-ness of his hand-maid-en.

*p* *l.h.* *pp* *r.h.* *pp* *As at the beginning*

*p* *mf*



all — ge - ner - a - tions shall call — me

all — ge - ner - a - tions shall call — me bless - ed,  
all shall call me

— For be-hold, from hence-forth all ge - ner - - a - tions shall call me

bless - - ed. O high - er than the Che - ru - bim, more

bless - - ed. O high - er than the Che - ru - bim, more

bless - - ed. O high - er than the Che - ru - bim, more

bless - - ed.

*As before*

*As before*

*p* *pp* *p* *pp* *p*

*p* *pp* *p* *pp* *p*

*p* *pp* *p* *pp* *p*

*p* *pp* *p* *pp* *p*

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

un - de - fi - led bar - est God the Word, *pp*

un - de - fi - led bar - est God the Word, *pp*

un - de - fi - led bar - est God the Word, *pp*

un - de - fi - led bar - est God the Word, *pp*

*p* Moth - er of God in ve - ry truth, we mag - ni - *pp* *v* *retard*

*p* Moth - er of God in ve - ry truth, we mag - ni - *pp* *v*

*p* Moth - er of God in ve - ry truth, we mag - ni - *pp* *v*

*p* Moth - er of God in ve - ry truth, we mag - ni - *pp* *v*

*p* *pp* *retard.*

*Tempo a little quicker than at the beginning*

*p* *pp* *f* fy thee. For he that is migh - ty hath

*p* *pp* *f* fy thee. For he that is migh - ty hath

*p* *pp* *f* fy thee. For he that is migh - ty hath mag - ni - fied

*p* *pp* *f* fy thee. For he that is migh - ty hath mag - ni fied

*Tempo a little quicker than at the beginning*

*p* *pp* *f* fy thee. For he that is migh - ty hath mag - ni fied

*p* *pp* *f* fy thee. For he that is migh - ty hath mag - ni fied

*p* *pp* *f* fy thee. For he that is migh - ty hath mag - ni fied

*p* *pp* *f* fy thee. For he that is migh - ty hath mag - ni fied



mag - ni - fied me; and ho - ly is his

mag - ni - fied me; and ho - ly is his

me, mag - ni - fied me; and ho - ly is his

me; and ho - ly is his Name. And his mer - cy is on them that fear him through -

Name. O high - er than the Che - ru - bim, more

Name. O high - er than the Che - ru - bim, more

Name. O high - er than the Che - ru - bim, more

out all ge - ner - a - tions.

out all ge - ner - a - tions.

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

*p* Moth - er of God in ve - ry truth, we mag - ni - *pp* *retard*

*p* Moth - er of God in ve - ry truth, we mag - ni - *pp* *retard*

*p* Moth - er of God in ve - ry truth, we mag - ni - *pp* *retard*

*p* Moth - er of God in ve - ry truth, we mag - ni - *pp* *retard*

*p* *The former tempo* *pp* *ff* fy thee. He hath put down the migh - ty

*p* *pp* *ff* fy thee. He hath put down the migh -

*p* *pp* *ff* fy thee. He hath put down the migh - ty

*p* *pp* *ff* fy thee. He hath put down the migh - ty

*p* *The former tempo* *pp* *ff*



from their seat, and hath ex-al-ted the meek and hum-ble. He hath fill-ed the  
 - ty from their seat, and hath ex-al-ted the meek and hum-ble. He hath fill-ed the  
 from their seat, and hath ex-al-ted the meek and hum-ble. He hath fill-ed the  
 from their seat, and hath ex-al-ted the meek and hum-ble. He hath fill-ed the  
 from their seat, and hath ex-al-ted the meek and hum-ble. He hath fill-ed the

hun-gry with good things; and the rich he hath sent emp - ty a -  
 hun-gry with good things; and the rich he hath sent emp - ty a -  
 hun-gry with good things; and the rich he hath sent emp - ty a -  
 hun-gry with good things; and the rich he hath sent emp - ty a -  
 hun-gry with good things; and the rich he hath sent emp - ty a -

*As before*

*ppp* *pp*  
 way. O high - er than the Che - ru - bim, more  
 way. O high - er than the Che - ru - bim, more  
 way. O high - er than the Che - ru - bim, more  
 way.

*As before*

*ppp* *pp*  
 glor - ious be - yond com - pare than the Se - ra - phim; thou who  
 glor - ious be - yond com - pare than the Se - ra - phim; thou who  
 glor - ious be - yond com - pare than the Se - ra - phim; thou who

glor - ious be - yond com - pare than the Se - ra - phim; thou who  
 glor - ious be - yond com - pare than the Se - ra - phim; thou who

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

un - de - fi - led bar - est God the Word,

This system contains the first three staves of the musical score. The top three staves are for voices (Soprano, Alto, and Tenor/Bass), and the bottom staff is for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'un - de - fi - led bar - est God the Word,'.

This staff shows the piano accompaniment for the first system, featuring a flowing melody in the right hand and a supporting bass line in the left hand.

Mo - ther of God in ve - ry truth, we mag - ni -

Mo - ther of God in ve - ry truth, we mag - ni -

Mo - ther of God in ve - ry truth, we mag - ni -

Mo - ther of God in ve - ry truth, we mag - ni -

This system contains the next four staves of the musical score. The top three staves are for voices, and the bottom staff is for piano accompaniment. The lyrics are 'Mo - ther of God in ve - ry truth, we mag - ni -'. Dynamic markings include *p* (piano), *pp* (pianissimo), and *retard* (rhythmically slowing down).

This staff shows the piano accompaniment for the second system, continuing the melody and bass line from the previous system with dynamic markings *p* and *pp*.



*The opening tempo*

*p* fy — thee. *pp*

*p* fy — thee. *pp* *pp* He re - mem - bring his mer - cy hath

*p* fy — thee. *pp* *pp* He re - mem - bring his mer - cy hath

*p* fy — thee. *pp* *pp* The lower voice a little prominent He re - mem - bring his mer - cy, — re -

*The opening tempo**Always louder*

as he

hol - pen his ser - vant, hol - pen his ser - vant Is - ra - el; as he

hol - pen his ser - vant, hol - pen his ser - vant Is - ra - el; as he

mem - bring his mercy hath hol - pen his ser - vant Is - ra - el; as he

*Always louder*

*and louder*

pro - mised our fore - fa - thers, A - bra - ham — and his

pro - mised to our fore - fa - thers, A - bra - ham and his

pro - mised our fore - fa - thers, A - bra - ham — and his

pro - mised to our fore - fa - thers, A - bra - ham and his

*and louder*
*Always slower and softer*

*ff* seed — for ev - er, his seed — for

*ff* seed — for ev - er, his seed — for

*ff* seed for ev - er, for — ev - er, for

*ff* seed for ev - er, his seed for

*Always slower and softer*

*As before*

*pp* ev - er. *pp* O high - er than the Che - ru - bim, more

*pp* ev - er. *pp* O high - er than the Che - ru - bim, more

*pp* ev - er. *pp* O high - er than the Che - ru - bim, more

*pp* ev - er.

*As before*

*pp* *pp*

glor - ious be - yond com - pare than the Se - ra - phim;

glor - ious be - yond com - pare than the Se - ra - phim;

glor - ious be - yond com - pare than the Se - ra - phim;



thou who un - de - fi - led bar - est God the Word,

thou who un - de - fi - led bar - est God the Word,

thou who un - de - fi - led bar - est God the Word,

*p* Mo - ther of God in ve - ry truth, we mag - ni - fy thee. *pp* *retard*

*p* Mo - ther of God in ve - ry truth, we mag - ni - fy thee. *pp*

*p* Mo - ther of God in ve - ry truth, we mag - ni - fy thee. *pp*

*p* Mo - ther of God in ve - ry truth, we mag - ni - fy thee. *pp*

*p* Mo - ther of God in ve - ry truth, we mag - ni - fy thee. *pp* *retard*

# Gloria In Excelsis

85

(The Great Doxology)

Melody of the Znamen Tradition

Edited by  
WINFRED DOUGLAS

S. RACHMANINOFF  
Op. 37, No. 12

*Fairly quick (beat halves)*

SOPRANO

ALTO

TENOR

BASS

PIANO

*For  
practice  
only*

*Fairly quick*

peace on earth good will to-wards men. We praise thee, we bless thee, we

God on high. We praise thee,

*Sofly*

bless thee, wor - ship thee, we give thanks to thee, —

wor - ship thee, we glo - ri - fy thee, we give thanks to —

bless thee, wor - ship thee, we give thanks to thee,

*Sofly*

thee for thy great glo - ry, O Lord God, heav'n - ly King, God the Fa - ther Al - migh - ty.

we glo - ri - fy thee, God the Fa -

God the Fa -



O Lord, the on - ly - be - got - ten Son, ———  
 O Lord, the on - ly - be - got - ten Son Je - sus ———  
 On - ly - be - got - ten ———  
 I BASS *p* ———  
 Je - ———  
 O Lord, the on - ly - be - got - ten Son, Je - sus Christ; ———  
 ——— Je - sus Christ; O Lord God, Lamb of God, Son of the  
 Christ; Son. O Lord God, ——— Lamb of ———  
*pp* ———  
*mf* ———

sus Christ, Je - sus Christ; *melodiously*  
 and the  
 Fa - ther, that ta - kest a - way the sins of the world, have  
 God, O Lord God,  
*melodiously*  
*gradually softer*  
 Ho - ly Spi - rit; have mer - cy up - on us, a - way the sins of the world, re - ceive our pray -  
 mer - cy up on us. Thou that ta - kest a - way the sins of the  
 Lamb of God, that ta - kest a - way the sins of the  
 II BASS  
 Lamb of God, that ta - kest a - way the sins of the  
*gradually softer*

er.

world.

world. *Detached, not legato*

I BASS Thou that sit-test at the right hand of God the Fa-ther, have mer-cy up-on us.

world.

*Slower  
melodiously*

Thou on - ly art the Lord; thou on - ly, O

ALL ALTOS

Thou on - ly, with the Ho - ly

ALL TENORS

For thou on - ly art ho - ly; Thou on - ly, with the Ho - ly

Thou, — with the Ho - ly

*Slower*



*Former tempo*

*retard* *pp* *p* *ff* *retard* *p*

Christ, art most high in the glo - ry of God the Fa-ther. A - men.

*pp* *p* *ff* *p*

Ghost, art most high in the glo - ry of God the Fa-ther. A - men.

*pp* *p* *ff* *p*

Ghost, art most high in the glo - ry of God the Fa-ther. A - men.

*pp* *p* *ff* *p*

Ghost, art most high in the glo - ry of God the Fa-ther. A - men.

*retard* *pp* *p* *ff* *retard* *p*

*Former tempo*

*retard* *pp* *p* *ff* *retard* *p*

*Former tempo**With a detached, bell-like sonority*

Ev-ery day will I give thanks un-to thee, O Lord, and praise thy Name for

*I ALTO* *pp*

*pp*

*Former tempo*

*p*

ev - er and ev - er. — Ev - ery day will I give thanks

II ALTO *pp*

Ev - ery day will I give thanks

ALL TEN. *pp* *p* *mf*

Vouch - safe, O Lord, to

I BASS *p*

Vouch - safe, O Lord, —

*p* *pp* *mf*

un - to thee, O Lord, and praise thy Name for ev - er and ev - er. — Vouch -

ALL ALTOS *p* *pp* *pp*

un - to thee, O Lord, and praise thy Name for ev - er and ev - er. — Vouch -

keep us — this — day — with - out — sin. — Vouch -

*p* *pp* *pp* *mf*

our — God. — Blessed art

*p* *pp* *mf*

safe, O Lord, this day to keep us without sin,  
 safe, O Lord, this day to keep us without sin,  
 safe, O Lord, this day to keep us without sin,  
 thou, O Lord God of our Fa - thers,

*pp*  
 this day to keep us without sin.  
 this day to keep us without sin.  
 this day to keep us without sin.  
 prais - ed and glo - ri - fi - ed be thy ho - ly Name for ev - er, a - men.



*Slower  
melodiously*

*p* Let thy mer - ci - ful kind - ness, O Lord, be - up - on us, *V*

*p* Let thy mer - ci - ful kind - ness, O Lord, be up - on us, *V*

*p* Let thy mer - ci - ful kind - ness, O Lord, be up - on us, *V*

*p* *V*

*Slower  
melodiously*

*p* *p* *p*

*Still more broadly*

*mf* *ff* *p* *p*

ev - en as our trust is in thee. Have

*mf* *ff* *p*

ev - en as our trust is in thee.

*mf* *ff* *p*

ev - en as our trust is in — thee.

*mf* *ff* *p*

*Still more broadly*

*mf* *ff* *p* *p*

*In the former tempo*

*mf* mer - - - cy up - on - me, *p* *retard*

*mf* Teach me, O Lord, in the way of thy sta-tutes, and I shall keep it

*In the former tempo*

*mf* *p* *retard*

*In time*

*p* *mf* O Lord,

*p* *Every time stronger* un - to the end. Teach me, O Lord, in the

*p* *mf* O Lord,

*In time* *Every time stronger*

*p* *mf*

*retard* *In time*

heal my soul. I

way of thy sta-tutes, and I shall keep it un-to the end.

heal my soul. I

*retard* *In time*

flee un-to thee.

Teach me, O Lord, in the way of thy sta-tutes, and I shall keep it

flee un-to thee.

*retard*



*In time*

II SOPRANO

Thou, O Lord, hast been our

II ALTO

un - to the end. Thou, O Lord, hast been our

II TENOR

Thou, O Lord, hast been our  
Lord, thou hast been our re-fuge

II BASS

Thou, O Lord, hast been our

*In time**ppp*re - fuge and our dwell - ing place.  
flee un - to thee.

re - fuge and our dwell - ing place. I said

re - fuge and our dwell - ing place.  
from one gen - er - a - tion to an oth

re - fuge and our dwell - ing place.

*Quicker tempo*

*pp* *lightly*  
Heal — my soul, heal —

*p*  
Lord, — be mer - ci - ful un - to me and heal my soul, for  
Lord, have mer - cy up - on me and

*p* *accentuated* *pp*  
Have mer - cy —  
Have mer - cy —  
er. —  
*pp* *pp* 0 *pp* Lord —

*Quicker tempo*

*pp* *lightly*  
my soul, for I have

*p*  
I have sin - ned a - gainst — thee.  
heal my soul, I pray — thee.

*pp*  
have mer - cy up - on my soul.  
me.

God, —

*Tempo always more lively (But the sonority remains light)*

*mf* *p* me,  
sin - ned a - gainst thee. Teach me to  
*mf* Lord, I flee un - to thee for help, Teach me to  
*mf* Teach me, O Lord, to do the thing that  
*mf* teach me, Lord,

*Tempo always more lively (But the sonority remains light)*

*mf* O Lord, for thou art my God.  
*p* do the thing that pleas-eth thee, O Lord, for thou art my God.  
*p* do the thing that pleas-eth thee, O Lord, for thou art my God.  
*p* pleas - eth thee, for thou art my God.  
*p* for thou art my God.



*p*  
For with thee, O Lord, — is the well of life,  
*p*  
For with thee, O Lord, is the well of life,  
*p*  
For with thee, O Lord,  
*p*  
for thou O Lord,

*mf*  
and in thy — light shall we see light. O con - tin - ue forth thy  
*mf*  
and in thy — light shall we see light. O con - tin - ue forth thy  
*mf*  
is — the well of life. O con - tin - ue forth thy -  
art my God. O con - tin - ue forth thy

kind - ness un - to those — that *retard* know — thee. *In time with detached sonority*

lov - ing kind - ness un - to those that know thee. Ho - ly God, —

kind - ness un - to those — that know thee. Ho - ly God, —

lov - ing kind - ness un - to those that know thee. Ho - ly —

kind - ness un - to those — that know thee.

*retard* *In time*

Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

Im - mor - tal, have mer - cy up - on us.

have mer - cy up - on us.

*p* Ho - ly God, — Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have

*p* Ho - ly God, — Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have

*pp* Ho - ly — Im - mor - tal, have

*I BASS* Im - mor - tal, have

*II BASS* Im - mor - tal, have

*p*

*p* mer - cy up - on us. *pp* Ho - ly God, — Ho - ly, Migh - ty, Ho - ly, Im -

*p* mer - cy up - on us. *f* Ho - ly, Migh - ty, Ho - ly, Im -

*p* mer - cy up - on us. *pp* Ho - ly God, — Ho - ly, Migh - ty, Ho - ly, Im -

*p* mer - cy up - on us. *pp* Ho - ly — Migh - ty, Ho - ly, Im -

*p* mer - cy up - on us. Ho - ly God, Ho - ly, Migh - ty, Ho - ly, Im -

*p* *pp*



*f* *p* *mf*

mor-tal, have mer-cy up-on us. Glo-ry to the Fa-ther and the Son and Ho-ly Spi-rit,

*f* *p* *mf*

mor-tal, have mer-cy up-on us. Glo-ry to the Fa-ther and the Son and Ho-ly Spi-rit,

*f* *p* *mf*

mor-tal, have mer-cy up-on us. Glo-ry to the Fa-ther and the Son and Ho-ly Spi-rit,

*f* *p* *mf*

mor-tal, have mer-cy up-on us. Glo-ry to the Fa-ther and the Son and Ho-ly Spi-rit,

*f* *p* *mf*

as it was, is now, and shall be, world with-out end, a - men.

*f* *p* *mf*

as it was, is now, and shall be, world with-out end, a - men.

*f* *p* *mf*

as it was, is now, and shall be, world with-out end, a - men.

*f* *p* *mf*

as it was, is now, and shall be, world with-out end, a - men.

*f* *mf* *accentuating every note*

Ho - ly God, have mer - cy up - on us, Ho - ly God

*f* *mf* *ff* *accentuating every note*

Ho - ly God, have mer - cy up - on us, Ho - ly God, Ho - ly, Migh - ty,

*f* *mf* *ff*

Ho - ly God, have mer - cy up - on us, Ho - ly God, Ho - ly, Migh - ty,

*f* *mf* *f*

Ho - ly God, have mer - cy up - on us, Ho - ly God, —

*f* *mf* *accentuating every note*

*ff* *relard* *p*

Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

*ff* *p*

Ho - ly God, Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

*ff* *p*

Ho - ly God, Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

*ff* *p*

Ho - ly, Migh - ty, Ho - ly, Im - mor - tal, have mer - cy up - on us.

*ff* *relard* *p*

# Hymn "Today Hath Salvation Come"

Melody of the Znamen Tradition

S. RACHMANINOFF  
Op. 87, No. 13

Edited by  
WINFRED DOUGLAS

*Slowly*

**SOPRANO**  
To - day hath sal - va - tion come to earth:

**ALTO**  
To - day hath sal - va - tion come to earth:

**TENOR**  
To - day hath sal - va - tion come to earth: let us

**BASS**  
To - day hath sal - va - tion come to earth: \_\_\_\_\_

**PIANO**  
*For Practice only*

let us praise our Sa - viour, ri - sen from the tomb;

let us praise our Sa - viour, ri - sen from the tomb;

praise our Sa - viour, ri - sen from the tomb;

let us praise our Sa - viour for



*p* for he is the *mf* Au - thor of our *p* life:  
*p* for he is the *mf* Au - thor of our *p* life:  
*p* for he is the *p* Au - thor of our *p* life:  
*p* he is the *p* Au - thor of our *p* life:

*p* for des - troy - ing death by death, he hath  
*p* for des - troy - ing death by death, he hath  
*p* for des - troy - ing death by death, he hath  
*f* for des - troy - ing death by death, he hath

*A little quicker*

gi - ven us the vic - to - ry and

gi - ven us the vic - to - ry and

gi - ven us the vic - to - ry and

gi - ven us the vic - to - ry and

*A little quicker*

great fa - vor.

great fa - vor.

great fa - vor.

great fa - vor.

great fa - vor.

great fa - vor.

great fa - vor.

great fa - vor.

# Hymn "When Thou, O Lord, Hadst Arisen"

Melody of the Znamen Tradition

Edited by  
WINFRED DOUGLAS  
*Slowly*

S. RACHMANINOFF  
Op. 37, No 14

SOPRANO *mf* *p*  
When thou, O Lord, hadst a -

ALTO *mf* *p*  
When thou, O Lord, hadst a -

TENOR *mf* *p*  
When thou, O Lord, hadst a -

BASS *mf* *p*  
When thou, O Lord, hadst

PIANO for practice only *mf* *p*  
*Slowly*

ri - sen from the tomb, and burst the

ri - sen from the tomb, and burst the

ri - sen from the tomb, and burst the

ri - sen from the tomb, and burst the bonds the

ri - sen from the tomb,



*p* *pp* *V* *p* *p*

bonds of hell, thou de - stroy - edst the con -

*p* *pp* *V* *p* *p*

bonds of hell, thou de - stroy - edst the con -

*p* *pp* *V* *p* *p*

bonds of hell, thou de - stroy - edst the con -

*p* *pp* *V* *p* *p*

of hell, thou de - stroy - edst the con -

*p* *pp* *V* *p* *p*

of hell, thou de - stroy - edst the con -

*mf* *f* *mf* *p* *V*

con - dem - na - tion of death for all man - kind,

*f* *p* *V*

dem - na - tion of death for all man - kind,

*f* *p* *V*

dem - na - tion of death for all man - kind,

*f* *p*

dem - na - tion of death, break - ing the

*A little quicker*

break - ing the snare of the en - e - my.

break - ing the snare of the en - e - my. Re -

break - ing the snare of the en - e - my.

snare of the en - e - my.

*A little quicker*

veal - ing thy self to thine

veal - ing thy self to thine

veal - ing thy self to thine

veal - ing thy self to thine

*retard**The former tempo*

veal - ing thy self to thine

veal - ing thy self to thine

veal - ing thy self to thine

veal - ing thy self to thine

*retard**The former tempo*

veal - ing thy self to thine

veal - ing thy self to thine

veal - ing thy self to thine

veal - ing thy self to thine

*pp* *p* *very dulcet*  
 A - pos - - tles, thou didst send them

*pp* *p*  
 A - pos - tles, thou didst send them

*pp* *p*  
 A - pos - tles, thou didst send them

*pp* *p*  
 to A - pos - tles, thou didst send them

*pp* *p*  
 to thine A - pos - tles, thou didst send them

*pp* *p* *very dulcet*

*mf* *p*  
 forth to preach thy word, grant - ing thy peace through them to

*p*  
 forth to preach thy word, grant - ing thy peace to

*mf a little marked*  
 forth to preach thy word, grant-ing thy peace through them to

*p*  
 thy peace through them to

forth to preach, grant-ing thy peace



*p* *mf* *gradually softening*

all the world, O thou on - ly all -

*p*

all the world, O thou on - ly all -

*p*

all the world, all -

all,

to all

*gradually softening*

*p* *mf*

*retard* *ppp*

- mer - ci - ful One.

*ppp*

- mer - ci - ful One.

*ppp*

- mer - ci - ful One.

*ppp*

the world.

*retard* *ppp*

## Hymn To The Mother Of God

Melody of the Greek Tradition

Edited by  
WINFRED DOUGLASS. RACHMANINOFF  
Op. 37, No 15*Fairly quick, with bright rhythm*

SO PRANO

Heav'n-e - lec - ted chief - tain, tri - umph -

ALTO

Heav'n-e - lec - ted chief - tain, tri - umph -

TENOR

Chief - tain, heav'n-e - lec - ted

BASS

Heav'n-e - lec - ted

PIANO  
for  
Practice  
only

*Fairly quick, with bright rhythm*

l.h.

r.h.

*p*

phant vic - tor in our glo - rious

phant vic - tor in our glo - rious

vic - - tor tri - um - phant in our glo - rious

vic - - tor in our glo - rious

*ff*

*ff*

*ff*

*ff*

war; *mf* Since thou hast saved us from the *p*

war; Since thou hast saved us from the

war; Since thou hast saved us from the

war; Since thou hast saved us from the

war; Since thou hast

foe, hymns of glad thanks - giv - ing *f*

foe, hymns of glad thanks - giv - ing *f*

foe, hymns of glad thanks - giv - ing *f*

saved us from the foe, hymns of thanks -

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The second system has four vocal staves and two piano staves. The tempo is 2/4. The key signature has one flat (B-flat). The lyrics are: 'war; Since thou hast saved us from the foe, hymns of glad thanks - giv - ing'. The piano part provides harmonic support with chords and moving lines. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte).



do thy ser - vants of - fer

do thy ser - vants of - fer

do thy ser - vants of - fer

giv - ing do thy ser - vants of - fer

*ff* *p* *ff* *ff*

un - to thee, thou who bar - est God. —

un - to thee, — thou who bar - est God, thou — who

un - to thee, — thou who bar - est God, thou who

un - to thee, — thou who bar - est God, thou who

*f* *ff* *f* *f* *ff*

Do thou, to whom God hath  
bar - est God. Do thou, to whom God hath  
bar - est God. Do thou, to whom God hath  
bar - est God. Do thou, to whom God hath

giv - en might un - con - quered and in - vin - ci -  
giv - en might un - con - quered and in - vin - ci -  
giv - en might un - con - quered and in - vin -  
giv - en might un - con - quered and in - vin - ci - ble, might

ble, de - liv - er

ble, de - liv - er us from ev - ery ill,

ci - ble, de - liv - er

in - vin - ci - ble, de - liv - er

us from ev - ery ill: then shall we cry,

from ev - ery ill: then shall we cry,

us from ev - ery ill: then shall we cry,

us from ev - ery ill: then shall we cry,



*ff* Hail to thee, O Bride, — and ev - er Mai -

*ff* Hail to thee, O Bride, — and ev - er Mai -

*ff* Hail to thee, O Bride, — and ev - er Mai -

*ff* Hail to thee, O Bride, — and ev - er Mai -

*ff* *retard* *Slowly* *p* den.

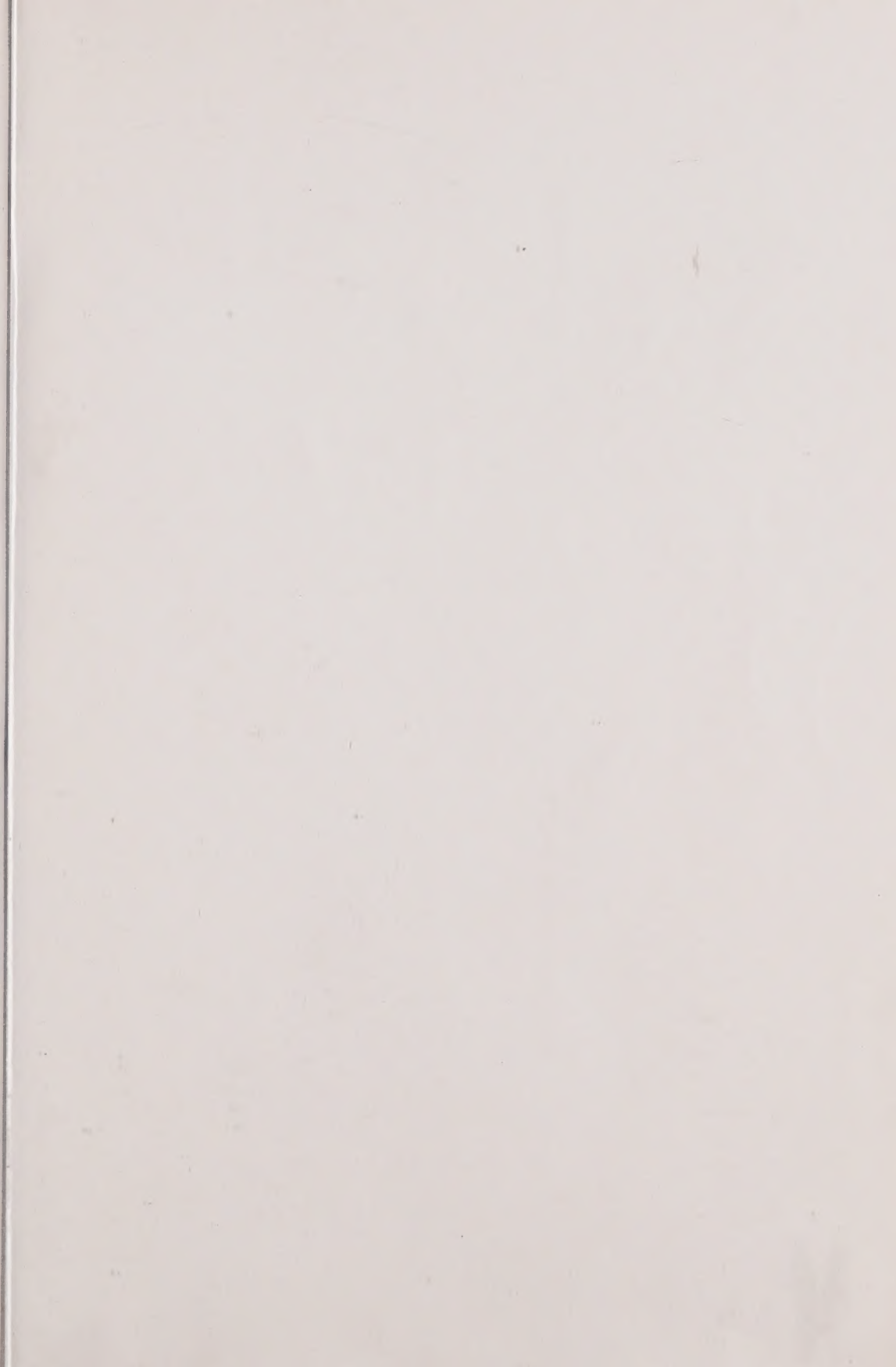
*ff* *p* den.

*ff* *p* den.

*ff* *p* den.

*ff* *retard* *Slowly* *p* den.







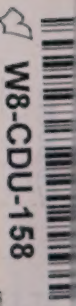






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